

Drought continues despite Midwest's rainy reprieve

*Omaha water not affected,
UNO professor says*

By TIM TRUDELL
News Editor

Eastern Nebraska received a reprieve — albeit a temporary one — last week from scorching drought conditions that have plagued the Midwest for much of the summer season, according to Jeffrey Peake, a meteorology and climatology specialist with UNO's geography-geology department.

"The crops have been saved," Peake said about the 2.9 inches of rain that fell late last week. "This is the kind of rain we need, slow and steady," he said. "If it hadn't rained in the last few days, a lot of corn would have been lost or cut for silage."

Although the rain helped, the battle is not yet over, according to Peake. The drought has not gone away, he said.

"A drought can be defined . . . as a shortfall in soil moisture," Peake said. "We are substantially short in that area."

Average precipitation for this time of year is 11.01 inches, according to Dave Wallace, a meteorologist for television station WOWT. Even with the rain last week, however, eastern Nebraska lacks 4.09 inches of soil moisture, he said.

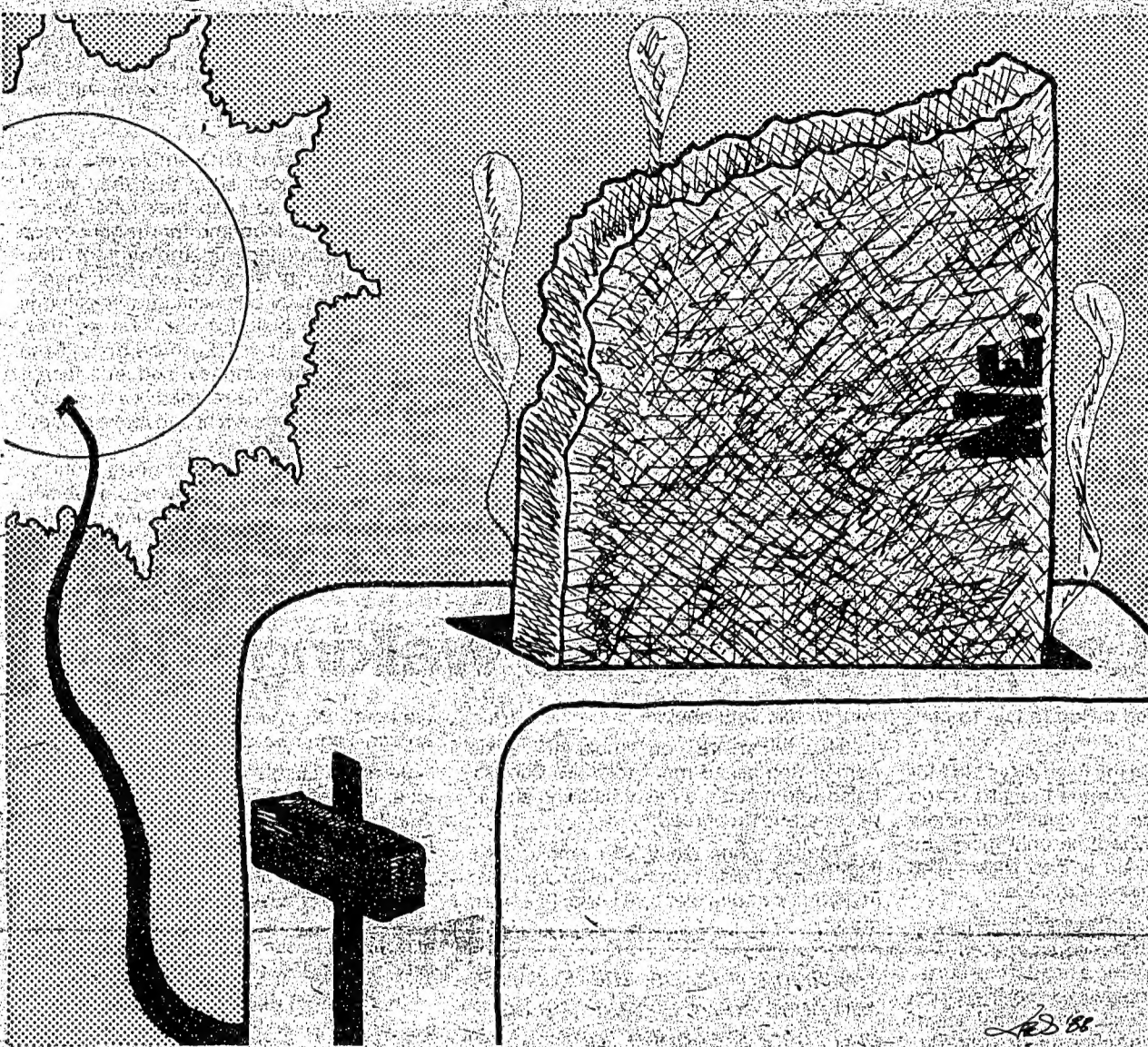
One area of the United States hit hard by the "Drought of '88" has been the area along the Mississippi River, Peake said.

"The Mississippi River is exceptionally low right now because of the lack of rain," he said.

Despite the problems along the United States' longest river, Peake said he doesn't foresee the same problems occurring along the Missouri River.

"The Missouri (River) is in pretty decent shape," he said. "It's down some, but it's not in the sort of shape the Mississippi is in."

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Gouttierre: Iran incident damages U.S. standing in Mideast

By TIM TRUDELL
News Editor

The downing of an Iranian civilian airliner Sunday seriously jeopardized America's standing in the Middle East community, according to Thomas Gouttierre, dean of International Studies and Programs.

About 290 Iranians were killed when the plane they were in was shot down by a missile from the USS Vincennes after naval officials gave several warnings that the aircraft was headed in the direction of the ship, according to an Associated Press story.

Gouttierre called the incident "a real tragedy."

"The loss of civilian lives, in particular, is horrendous," he said. "Accidents of that nature are unlikely in a war zone."

Gouttierre questioned the reasons for the shooting.

"I'm somewhat taken aback that our technological equipment and military planning have brought us to the point where something like this could occur," he said.

"The events of Sunday force a re-evaluation of basic planning in a non-traditional

war environment (the absence of a declared war), and the application of military forces, is not at the level it should be to insure things like this don't occur," Gouttierre said.

One wonders where the AWACS were. They should have been used. They have the technology to determine whether the plane was a civilian airliner or an F-14 (Iranian fighter jet).

However, Gouttierre said he can understand how it could have happened.

Unusual events beyond imagination within a war zone should be accepted as understandable, but not inevitable," he said.

The United States has been set back in its efforts to gain support from Moslem nations, Gouttierre said. People in many Islamic countries view the United States as anti-Islam (religious beliefs), he said. The view may be inaccurate on the part of the Moslems, but it's there regardless, he said.

American policy in Pakistan has been hurt as a result of this incident because of the large number of Shiite Moslems there, Gouttierre said. They are very vocal and active in government decisions, he said.

Most people in the world who are not

allies with the Soviets or Americans will not see the incident as an unfortunate result of combat, but rather as a larger nation shooting down a smaller country's plane, Gouttierre said.

But despite the incident, Gouttierre said he generally supports American presence in the "Persian-Arab" Gulf. Gouttierre said he refers to the gulf in that manner because Arabs call it the "Arab Gulf," while Islamic countries refer to it as the "Persian Gulf." Because of its strategic value, Middle Eastern policy is affected by what goes on in the Persian Gulf, Gouttierre said.

The United States must protect its interests in that region, he said. American policy is attempting to end the Israeli-Palestinian and Iranian-Iraqi conflicts, he said. "American policy has not been successful," Gouttierre said, "but we have to keep trying."

Gouttierre said other American interests include:

- Sea travel and shipping of goods;
- Safe passage of shipping around the horn of Africa and the Suez Canal;
- Relationships in south Asia, Pakistan and India.

Gouttierre said the United States must

be prepared for Iranian retaliation because of that government's erratic policy. The safety of American hostages must be a top concern, he added.

Gouttierre said he doesn't agree with criticism comparing this incident to the Soviet Union's downing of a Korean civilian airliner in 1983. The only comparisons, Gouttierre said, are that both were civilian aircraft, and a large number of people were killed (269 people died in the 1983 incident, while 290 died in Sunday's accident).

However, Gouttierre said, there are several contrasts: First, the Korean Air Lines (KAL) plane was not shot down during war time, whereas the Iranian Airbus A300 was, he said.

Second, the Soviets sent fighter jets up and supposedly identified the Korean plane before shooting it down, Gouttierre said.

The American ship did, however, attempt to contact the Iranian plane's pilot before taking action to defend itself from a possible attack, he said.

Last of all, the Americans were quick to reveal the incident, while the Soviets took six days to admit what had happened, Gouttierre said.

Fourth time 'a charm' as UNO professor receives national honor

By MICHELLE FLYR
Contributing Writer

The fourth time proved a charm for Charles Gildersleeve when he was recently honored as one of the best geography professors in North America.

Gildersleeve, chairman of the UNO geography-geology department, received the Distinguished Teaching Award from the National Council for Geographic Education, according to James Vining, executive director of NCGE.

Gildersleeve had been nominated three previous times.

"I was more honored than overjoyed," Gildersleeve said when he was notified of the award.

The award is given annually to the 10 best geography teachers in the United States and Canada, Vining said.

To be selected, a professor must be nominated by another person, Vining said. Gildersleeve said he did not know who nominated him.

A committee of three NCGE members from outside the affected region evaluate the nominees and select

the winner, Vining said.

The criteria include courses the nominee has taught, research and student and administration recommendations.

"I've been teaching 26 years, but I don't feel that is long enough," he said. "Teaching is assisting others on how to think, learn and ask questions."

But Gildersleeve said teaching was not always important to him.

See Award on page 4

OPINION

'Systematic destruction of the middle class'

Corporate downsizing shakes the American dream

It's all been put right up front, in the open. And if you don't see it coming, it's going to bite you on the ass when you're asleep.

And I don't want to hear, after you read this, that "man, that ain't gonna affect me," because brother, I guarantee, it's gonna hit you right between the eyes. You're the one who's going out into the field when you've finished your last class. And if you haven't been paying attention, you're going to be left at the starting line with a bewildered but-what-about-me look on your face.

Do I sound like a doomsayer? Well, here's what I'm talking about.

We've grown up with this life-is-just-a-bowl-of-cherries vision of what the business world in America is all about (and when I say business, I'm not just talking about accountants and finance majors, I'm talking about *all* of you out there, trying to get a degree to get a job. It doesn't matter if you're going to be a chemist or a teacher or a lawyer; it all involves making money, and that means business). We've grown up watching our parents who've gone to their 9-to-5 jobs every day, thinking security meant working at the same place five years before the boss would leave you alone.

Then suddenly, just when you've completed refinancing your mortgage and have made reservations at the Maui Hyatt, a new word has entered into the once-sleeping business world.

The word: downsizing.

Ask 11,000 former Union Pacific employees what downsizing means. They'll use even more obscure words for their definition, such as "lean economics," "horizontal, flat management" and "buy-out strategy."

American business has come to the reality, after watching the Japanese mop the floor with us in the manufacturing world, that smaller is better. Sometime, in the last few years, some CEO somewhere asked himself, "If you can get the job done right with 60 people, I wonder if you

They call it smart business for the 21st century. A good friend of mine calls it the systematic destruction of the middle class.

What it means is, folks, there ain't no such thing as a sure thing anymore. In the future, there will only be the top brass (the thinkers) and the lowly workers (the doers). That's it. Nothing in the middle. Corporate downsizing will have eliminated the rest.

One way or another, that is.

Last week, Union Pacific told 810 employees in its Omaha locomotive and car repair shop that they would have to move to another city to keep their jobs. We're talking about, in some cases, third and fourth generation Omahans. They'd sooner collect unemployment than leave behind the folks, the city, they've grown to love.

And it all stems from a savvy business strategy that is logical and streamlined and built for the 21st century. There's nothing wrong about it. It has to be done if the railroad is going to keep making money, and let's face it folks, that's what it's there for. The railroad is a business, not an institution. Just like America, it has to make money, it has to remain competitive, or it will die.

But in the back of your head, you've just gotta wonder, "When I'm in my 40s and I've settled down to a job and a city that seems to be locked into my destiny, can this kind of thing happen to me?"

Look around you; it's here, and it's very real.

Tim McMahan

Gateway Columnist

can do the same thing with 30 people? Granted, they have to be talented and well paid, but heck, if they're not already talented, what are they doing here anyway?"

And the word spread. It spread to IBM and Enron, Mutual of Omaha and AT&T; it spread to just about every Fortune 500 business that wanted to keep its head above the competition. Less managers, less stratification, more product at less cost and a heck of a lot higher profit margin.

In a rut? Let your legs do the walking

Walking is almost a lost art. People just don't find the time to move their legs back and forth and be alone with their thoughts. You can learn a lot about yourself and your surroundings by hoofing it.

I've taken to drifting a couple of hours a night for a couple of reasons. I don't get

until you're too tired or too fed up to continue.

The soundtrack in my head plays old Motown when I walk. Aretha Franklin is top of the pops inside my skull. You know you're in trouble when the only thing you hear inside your head is Bob Dylan. The walk home is always a long one.

Graveyards are good to avoid. They're lousy places to run out of cigarettes. Besides, stubbing a toe on a headstone hurts. Downtown is too noisy and too filled with people for a good walk. Residential neighborhoods and schoolyards are alright. Parks are perhaps the best.

The most common kind of walkers are little kids and old geezers. It's a nice contradiction. Senior citizens get out of the way on sidewalks. They shuffle around with a grim determination and don't say "Hello" to people they pass.

Overweight housewives usually walk in pairs. They almost jog, but they're too scared to wear shorts or Spandex, thank God. Not many men walk about alone.

Little kids are more interesting. They bounce off things and each other. They

love to talk with people.

"Hey, what are you smoking?" a kid named Rob asked me. I told him Camels. I also told him it's a nasty habit he should never start. He agreed.

"You're gonna die if you smoke," he said to me. I didn't bother telling him that everyone's gonna die. Like I said, I've been moody.

"Walking just as the summer sun goes down is best. It's cool, and there's enough light out so you can't get too lost. Drifting in one direction is the best."

The biggest characteristics of the little creatures are loudness and cruelty.

"I'm gonna break your head if you bounce me," said a little monster named Debbie to a clown named Jeremy the other night. A group of kids were playing on teeter-totters in a park where I was chain smoking. "I mean it. You'll be in pieces," she said.

Debbie got bounced. She did try to break

his head. Do you think the Women's Resource Center would approve?

Jeremy wasn't through being obnoxious. His volume knob was stuck on loud. Another little girl drifted into the park and headed for the merry-go-round.

"Hey, that's Tony's GIRLFRIEND. That's Tony's GIRLFRIEND. She kissed him on the playground!" Jeremy screeched. Ever wonder what the penalty is for stuffing a kid's socks down his throat?

The little girl played it cool and ignored the jerk. That's probably why Tony was attracted to her. Very few people have grace under pressure, especially among 7 and 8-year-olds.

The group eventually hopped on bikes and left me sitting on my bench shortening my life by 30 seconds with each puff. My cool little friend Rob informed Jeremy that if he tried to knock him off the sidewalk again, he'd kill his dog.

As they careened off into the twilight, I heard Jeremy yelling, "I'm the meanest, baddest, toughest guy around. Nobody better mess with me!"

His parents probably beat him.

Tim Kaldahl

Gateway Columnist

any air or exercise during the day, and the moodies have me down. Maybe it's the birthday coming up. Anyway, walking is kind of enlightening.

People in cars look at people walking like they're insane. Little high school kids in big cars tend to yell things like, "Heyyy duude, what the . . ." Older people just stare.

Walking just as the summer sun goes down is best. It's cool, and there's enough light out so you can't get too lost. Drifting in one direction is the best. No objectives, just head west (or wherever) young man

until you're too tired or too fed up to continue.



THE GATEWAY

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Morton Downey: An Archie Bunker for the eighties

Morton Downey Jr.

Ever heard of him? Mort is a yell-show host on superstation WOR out of New Jersey. If you've never seen the man in action, imagine Archie Bunker debating matters such as racism, sexual deviation and feminism. Now, also imagine a roomful of little

And not since Goldwater ran for president has right-wing America tipped through the tulips with such purpose. But wait, there's a twist.

Mort's diehard fans aren't old let-the-poor-fend-for-themselves geezers. They're young and middle class, just like a friend of mine who sat me down and made me watch Mort one Friday night.

"I think you'll enjoy this. Mort's kinda like a Mr. Everyman," he explained. "He stands up for the good things in America. There's a lot of crap going on now, and Mort doesn't like it. Like feminism. That's gotten waaaaay out of control."

OK, so, out came Mort to the spastic cheers of hulking Dartmouth 21-year-olds ("MORT! MORT! MORT! MORT!"). The topic was — well, it doesn't matter what the topic was, all the shows are the same. The guest is introduced. Mort insults him-/her. The audience cheers. The guest becomes defensive. Insults Mort. The

audience boos. Mort, gesturing dramatically with a lit cigarette, zings back and breaks for a commercial.

"I love that man!" my friend said.

"How can you like this? That was the most obscene thing I've ever seen."

"Obscene? We need more people like Mort to stand up to those Goddamn freaks!"

"But I don't get it. Mort just pulverized that spokesperson from N.O.W. Why would anyone want to be a guest on this show?"

"I don't know."

I don't know either, because it's basically gang rape. The Morton Downey Jr. Show isn't a talk show, a debate show or even a forum, since nothing is ever discussed. No middle ground is ever reached. Opposing sides just talk *at* each other and walk away madder and more polarized than they were before.

Which brings me back to the dilemma of

why people enjoy the Morton Downey Jr. Show: There exists, and it's very easy to fall into it, a strange voyeuristic pleasure of watching other people laugh at the fat boy.

Do you know what I mean? Think back to elementary school when the schoolyard thug pulled down the fat boy's pants and everyone laughed. Sure, it was cruel, but you laughed anyway.

The scary thing is the thug has grown up now and has his own talk show — and people like it. Even scarier, they think it's legitimate.

Broadcasting, especially cable television, exists to present a plurality of voices. The Morton Downey Jr. Show presents only one with fairness: Mort's.

That's all fine and good if Mort's audience didn't take his word as the ultimate truth. I guess it's easier to sit in the bleachers and point.

Education secretary defends study of the West

By WILLIAM J. BENNETT
U.S. Secretary of Education

COLLEGIATE TIMES — In April, I spoke to students and faculty at Stanford University about the school's recent decision to abolish its Western culture program. Since that time, there have been attempts to pass off the changes that were made in the curriculum as slight alterations — as minor pedagogical modifications.

The effect of the two-year debate at Stanford is far more significant than such a characterization would suggest. At stake was more than the fate of a single freshman requirement.

In fact, the central questions underlying the debate at Stanford — whether and why we should study Western civilization — are important ones for American higher education in general, and they are under consideration on campuses across the country. So let me address the core issue of the debate: Why must we study, nurture and defend the West?

I'll give you four reasons. First, because it is ours. It is the culture in which we live and in which most of us will continue to live, whether our grandparents are African or Asian, Hungarian or Mexican, Moslem or Shinto.

Our institutions and ideals — our schools and universities and their great, still honored traditions; our churches and synagogues, our government and laws, even our notions of friendship and family — have all acquired their shape and significance through the course of Western history, largely though not exclusively, through the European experience.

To be sure, China, India, Africa and other societies and cultures have made contributions to our institutions and ideals. Where contributions have been made, they must be acknowledged. Where new contributions emerge, they

must be included. Historically, this has been the standard Western practice. Western civilization is strong in part because it is open — it studies and learns from others.

The second reason we must study the West is that it is good. But it is not all good. In the story of Western civilization, there are volumes of injustices great and small, of sins, omissions and errors. Nevertheless, the West has produced the world's most just and effective system of government: the system of representative democracy.

This leads me to the third reason — the reason that Western civilization's critics seem to have entirely missed:

ACCESS

The West is a source of incomparable intellectual complexity, diversity and depth. Western civilization is emphatically not an endorsement of a particular "party line."

On the contrary, the West's long history of self-critical dialogue is one of its greatest strengths. In the tradition of Peter Abelard, our civilization offers a great *sic et non* on the human condition.

The classics of Western philosophy and literature amount to a great debate on the perennial questions; To deprive students of this debate is to condemn them to improvise their ways of living in ignorance of their real options and the best arguments for each.

Those who take the study of the West seriously end up living a variety of different lives and arriving at a diversity of opinions and positions. And for this diversity, in the West as nowhere else, there is unparalleled tolerance and encouragement.

This brings me to my final reason: The West's unique tradition of open discourse and philosophic inquiry. Oftentimes the assault comes from outside the West, but sometimes, sadly, it comes from within.

Those who attack Western values and accomplishments do not see an America that — despite its imperfections, its weaknesses, its sins — has served and continues to serve as a beacon to the world. Instead, theirs is an America hopelessly tainted — by racism, imperialism, sexism, capitalism, ethnocentrism, elitism, and a host of other “isms.”

So, the critics' assertion goes, by diminishing the study of the West in our colleges and universities, we can take an important step toward ridding the world of these unholy "isms."

I would remind those critics that it is Western civilization that has taught much of the world about the evils of sexism, racism and elitism. Indeed, it is the West that has given us the very language used to attack the West on college campuses.

It is in the West, it is from the West, that we have learned — over time, through struggle, after bloodshed — to stand squarely behind liberty and equality for all people. An honest study of the West will provide the reasons for its protection.

My advice to students at Stanford and at all colleges is this: Study the West, study it well and thoughtfully, and build on that study as you continue your education. In saying "study the West," I don't mean study only the West. Of course not. There is much to commend the idea of exploring other traditions of thought. But all the arguments for diversity in no way diminish the importance — indeed the necessity — of studying the West.

Editor's Note: Bennett's comments were provided by the Collegiate Network.



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NEWS BRIEFS

Learn to swim

Today is the last day to register children for swimming lessons from Campus Recreation. The classes run July 11-22 and are offered for beginners, advanced beginners and intermediate swimmers. Costs for the lessons are \$15 for the first child and \$12.50 for each additional child. The classes run Monday through Friday, from 2 to 2:45 p.m. and 3 to 3:45 p.m. For more information, contact Campus Recreation in HPER 199, or call 554-2539. Registration is on a first-come, first-serve basis.

Graduate application deadline

Today is the last day for graduate students planning to graduate Aug. 20 to submit their applications to the Registrar's office. Graduate students are encouraged to call the Graduate Studies and Research office (554-2341) to ensure that required information is on file.

Bee-sting blues

Although painful and itchy, most bee stings are not serious. Some people, how-

ever, do suffer serious reactions to bee stings. Approximately 500,000 people receive medical attention for bee stings each year, according to Dr. Tina Blair of the Medical Center.

If you should happen to get stung by a bee, Blair recommends that you have a physician remove the stinger. Also, applying ice to the area will help prevent swelling, she said.

To avoid getting stung, Blair recommends avoiding bright-colored clothing and using anything with a strong scent, such as perfume, cologne and hairspray.

Center changes name

The Center for Improvement of Instruction has changed its name to the Center for Faculty Development. Anyone with questions can contact Marilyn Leach at 554-2427.

"Well done"

Skin cancer can result from being in the sun for too long of a time, according to Dr. Suzanne Braddock of the Medical Center.

Most people do not encounter skin cancer problems right away, she said. "There

is usually a 10 to 20 year lag from the time of sun exposure and the development of cancer," Braddock said.

In Nebraska, there are three main types of skin cancer — basal cell, squamous cell and melanoma — she said.

Indicators of skin problems are slightly raised, dome shaped, pearly or slightly translucent patches and flat or raised areas with rough flaky scales that feel like sandpaper, she said.

To prevent skin problems associated with the sun, Braddock recommends a two-step plan. First, limit sun exposure, especially between 10 a.m. and 3 p.m., when the sun is most intense. Second, when outdoors, especially between March and October, use a sunscreen.

Braddock recommends checking with a dermatologist before buying a sunscreen to insure that a person gets the best possible protection.

Health care grants

Twenty Hans M. Link Health Care Education Grants are available to eligible stu-

dents. The grants, worth \$1,000 each, are awarded to qualified students pursuing an education in a clinical health care field at an accredited school.

The fund was established in honor of Hans M. Link, president and chief executive officer of Immanuel Medical Center from 1976-87.

Students interested in applying for the grants can contact the UNO Financial Aid office (554-2327) or write to: Immanuel Foundation, Immanuel Medical Center, 6901 N. 72nd St., Omaha, Neb., 68122. Deadline for applying is July 30.

Blood donations

The American Red Cross recommends donating blood to yourself if you have scheduled surgery. An autologous transfusion provides a recipient with blood that doesn't contain disease or antigens the person's blood did not have before the transfusion. It also provides an excellent means for conserving the community's blood resources, according to a Red Cross spokesperson.

Drought from page 1

The area's water supply should not be threatened by the drought, Peake said.

"Our water supply is good," he said. "We get our water on the east from the Missouri and on the west from wells along the Platte (River) at two points. The Platte is down more than usual, but nothing to be alarmed about."

"The Missouri River gets most of its flow from the northern Rockies (Mountains), and a good amount of it is held each year by the (U.S. Army) Corps of Engineers" by dams along the river in North and South Dakota, he said.

Peake said this year's drought did not take farmers by surprise.

"(A drought) sneaks up on you over a couple of years," he said. "And it'll take a couple more to recover from it."

Although the drought is serious, Peake said it pales in comparison to the droughts of the "Great Depression" in the 1930s.

"Things have changed a lot since the 1930s," he said. "Not only is the drought different meteorologically and not as severe, but we have a whole host of social services available (for assistance), and the politicians have been falling over each other trying to figure out what to do for these farmers."

The cause for the drought is associated with a high pressure ridge above the plains that has pushed the jet streams to the north and south of the area, Wallace said.

"The high pressure system extends over 30,000 feet above the surface," he said. "Its winds blow in a clockwise manner, pushing incoming fronts mainly to the north."

Peake said the drought cannot, however, be attributed to the "greenhouse effect" (A breakdown of the earth's ozone layer resulting in a warming of the atmosphere).

"Fifteen years ago, everyone was concerned with the new ice age," he said. "They were concerned with steadily declining temperatures. Now people are talking about an increase in temperatures. To say now is the beginning of the greenhouse effect with any real certainty is premature."

But Peake said he doesn't rule out the sun as an indicator of drought. There is a theory that spots on the sun can play a role in causing droughts, though there isn't any scientific data to re-enforce it, he said.

"There have been droughts about every 20 years," Peake said. "There were droughts in the '30s, '50s and '70s. So this hasn't been exactly 22 years (the average time between droughts and sun spots), but it's roughly in the ballpark," he said.

"The sun-spot cycle relates to the amount of energy the sun gives out. It's reasonable to expect it to have some effect on the weather, but the exact relationship is unknown," Peake said.

Whatever the reason for this year's drought, Wallace doesn't expect it to get much better in the near future. The weather forecast for the next few days calls for only a slim chance of rain.

Award from page 1

"I fought with becoming a teacher," he said. His father was a teacher, and he saw the effects it had on him. "I saw my father struggle with students' attitude problems," Gildersleeve said. He said he thought, "if that was teaching, then I don't want anything to do with it."

Despite his opposition, people kept urging him to enter the profession, Gildersleeve said.

"People were always pushing me to be a teacher," he said. "So I figured, if you can't beat them, join them."

Once he decided on a profession, he gravitated toward geography, he said.

Gildersleeve said he has always been interested in geography because growing up on a farm forces a person to learn about, and deal with, the environment.

Success as a teacher enabled Gildersleeve to become the head of the geography-geology department, a feat he is very proud of, he said.

The department has consistently ranked as one of the top 50 programs in the country, Gildersleeve said. Success of alumni is the foundation for its accolades, he added.

The award is further evidence that UNO is gaining respect nationally, Gildersleeve said.

"I believe in UNO a great deal, and now is a chance to get it out on national record," he said.

Gildersleeve will be honored during a reception in Snowbird, Utah, Oct. 7.

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Omaha's tourism industry . . .

At \$125 million a year, it's helping the city's economy and some UNO graduates

By JEFFREY YORK
Staff Reporter

Forget ConAgra. Nebraska already has an industry that is beneficial to not only the state in general, but to UNO graduates in particular: tourism.

Tourism? An industry based on an army of strangers in plaid Bermuda shorts and black socks, absently twirling the post card rack at Vic's Gas-N-Git?

Big deal, right?

It is. Last year, tourism generated more than \$125 million in revenue for the state of Nebraska, according to Ro Trent of the Greater Omaha Convention and Visitors Bureau. A 1978 UNO graduate, Trent has been the bureau's advertising/marketing/tourism manager for three years.

Calling her internship with Travel and Transport "invaluable," Trent said the contacts she made while an intern were some of the most valuable things about the experience.

"Ninety-nine percent of success after graduation is based on contacts," she said.

Another UNO graduate, Marge Peterson, also credited her experience as an intern for preparing her for her current position as senior editor of the American Automobile Association's Home and Away magazine.

"UNO is good, but there's no substitute for the real world," said Peterson, who has been with the magazine for five years.

Another member of the Home and Away staff, Sales Associate Bonnie Gill said she still draws on experiences from her days as an intern with the Omaha Symphony.

"My arts background is closely related to the tourism industry," said Gill, who works with advertisers in a 10-state region.

"The arts attract and impress people," she said. "That's why the tourism and arts conferences are held together."

Trent, whose job also entails bringing in tourist and convention business, also cited Omaha's arts community as an example of what the city has to offer visitors.

"Our ballet, symphony and opera each

have national reputations," she noted. "And the Omaha Community Playhouse has sent troupes to perform all over the world."

In addition to the arts, there are other facets of the city which make Omaha attractive to tourists, Trent said. The Central Park Mall, Ak-Sar-Ben and Omaha's diverse assortment of restaurants are all reasons visitors like the city, she said.

In the current issue of Home and Away, Peterson also mentioned Omaha's restaurants, citing those — such as the Indian Oven — whose only national counterparts are located in New York City.

Recalling some of the preconceptions

people still have about the city, Gill laughed.

"One of the questions I get most often is if I live on a farm," she said, adding that she's seen more than a few raised eyebrows when she mentions Omaha's population.

"People are surprised by Omaha," she said. "But we have as much to offer as a larger city — without the crowds."

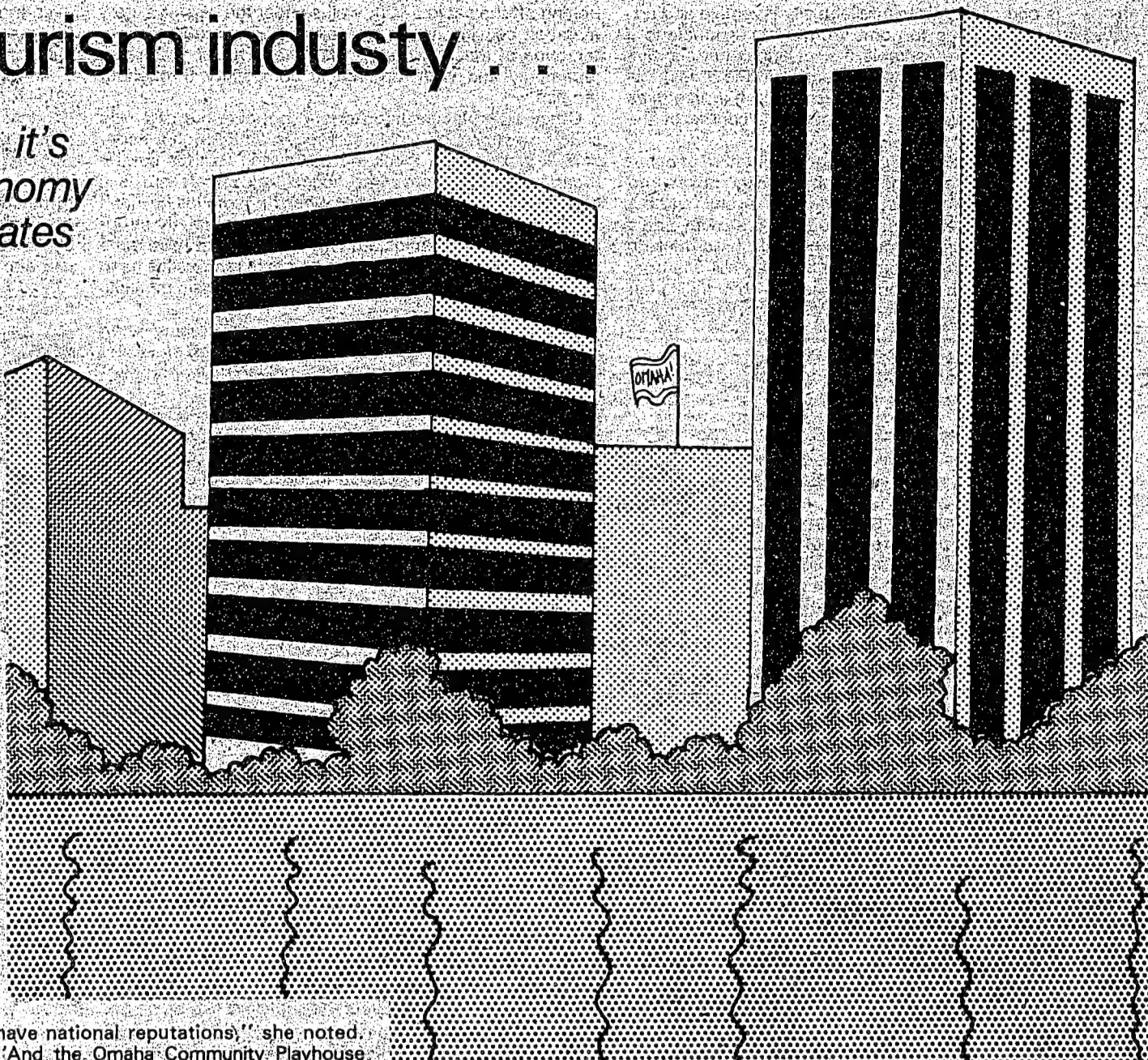
Preconceptions aside, the city is no secret to those in the Midwest, according to Trent, who said Omaha's reputation is

well-established within a 500 to 600 mile radius.

People in Kansas City love Omaha," she said. "It's an affordable city."

So the next time you find yourself in Vic's Gas-N-Git, and you see someone thumbing through the postcards, help them pick out a good one of Boys Town or Roberts Dairy. Not only will you be helping the state, but you'll also be doing a favor for some UNO graduates.

Who knows? You may be one yourself someday.



Luigi opens Joslyn's Jazz on the Green

Luigi Waites stood near the end of the stage, peering into the audience of Joslyn Art Museum's Wither- spoon Concert Hall. Shading his eyes with his hand, he panned from left to right, as if searching for something in the distance.

"Gee, we got people out here," he said to his band, Luigi, Inc. "I think we'll play."

The band's first number, "Things Ain't the Way They Used to Be," kicked off Joslyn's fourth annual "Jazz on the Green" concert series. A crowd of about 500 was on hand for the performance, according to Public Relations Officer Linda Rajcevic.

Rajcevic estimated another 500 people would have shown up for the concert had the show not been forced indoors due to bad weather. "Jazz on the Green" concerts are normally held in the museum's sculpture garden.

Despite the low turnout, Luigi, Inc. played as if to a full house, delivering more than two hours of sterling jazz to an enthusiastic audience. In keeping with the casual atmosphere for which Rajcevic said the series is known, Waites' band followed its first song with a rollicking jam on "The Flintstones" theme.

With Waites cueing each band member in turn, the musicians played a circuit of four-bar solos, playing hot potato with the melody before returning to the opening bars of the song. Saxophonist Curt McKean and violinist Ken Todd each peeled off blistering solos during the piece, as did Waites on the vibraphone.

Throughout the evening, the band shifted gears often. During the weather report-style brooding of

See Luigi on page 8

No 'monsters' play Summer Rock '88

Who wouldn't want to make the pilgrimage down to K.C. to check out the cool Monsters of Rock show? Golly, I sure would. But money's tight, and I imagine we all have huge tests coming up.

So, what are you going to do with your Friday night? How about this Friday night? How about tonight?

Summer Rock 88: Acorns and Friends, is a hefty alternative to the current bar scene which has hit a mid-summer lull. It will feature the above mentioned, and, from Lincoln, **Trout Mystery**, **New Brass Guns**, **Elysium Crossing** and **13 Nightmares**.

But this isn't your ordinary stadium rock show. For start-

and a spacy girl singer, to boot! They are also one of my sister's favorite bands. Say it real fast. New Brass Guns. Newbrassguns. Nebraskans. Get it?

● **Trout Mystery** comes closest to the REM/not REM label. Mixing the Peter Dinklage style with two- and sometimes three-part harmonies — the comparison is an easy escape to meet a deadline.

If you want to know what the Acorns sound like, stop in at the Gateway and ask for the article I wrote four weeks ago. I think I said something about wanting to marry them.

I really hate making these comparisons. None of these bands sound like the comparisons I've made any more than On the Fritz sounds like Pink Floyd. If you're really curious, you should check out the show. Or stop by your local record store and pick up a copy of the cassette *Staged! A live Lincoln Sampler*. The tape features every band that's going to be playing at the show, except the Acorns, and you already own their cassette, or better yet, have seen them live.

Now for some of the details. Summer Rock 88 happens tonight down at Sokol Hall, on 13th and Martha Streets. The doors open at 7 p.m. with the music starting at 8. But please try to arrive early. The evening is going to be filled with fantastic music from the opening curtain to the last encore.

Now listen. I know since the drinking age has gone up, a lot of college students do not go to the bars on weekends. Not that this is bad. It keeps you youngsters from muscling in on all the women. But unfortunately, some of the best music in town is passing you by. Since this is an all-ages show, here's your chance to see what Omaha and Lincoln have to offer in the form of original music. Heck, maybe you'll even start your own band and be a part of Summer Rock 89.

There is, by the way, a cash bar for those of you interested. Admission is only 3 bucks. This is a healthy way to spend some of your hard-earned wad. And fun, too!

Brad Thiel

Entertainment Columnist

ers, the stadium was booked. So the Acorns found the next viable alternative, **Sokol Hall**. The music of Summer Rock also doesn't hinge on light-speed guitar solos and a lead singer who sounds as if he's scraping barbed wire against his armpits. The Acorns and friends find their roots in your basic rock and roll combos combining melody, clever lyrics and a strong beat that you can dance to. (Let's see you pick up a girl dancing to Guns and Roses. It can't be done!)

And now, the obligatory paragraph about each of the bands:

● **13 Nightmares** has a very hard guitar-fueled sound reminiscent of early California punk (like X) crossed with some of the newer bands (like the Lemonheads, or the Magnolias).

● **Elysium Crossing** has a sound that is similar to (dare I say it?) Saint U2.

● **New Brass Guns** possesses a very minimalist sound,

Sufferin' succotash! 'Roger Rabbit' is remarkable

"Who Framed Roger Rabbit" — Robert Zemeckis' new film — is one of the more intellectually inventive and artistically creative films to come from a major studio in a while. Featuring a remarkable mix of animation and live action that has received much attention in the press, this movie not only presents skillful technique, but also uses it continually and cleverly throughout the course of the film.

Opening with a magnificently staged nightmare of baby-sitting, "Who Framed Roger Rabbit" quickly moves into its combined sphere of animated figures, Toons, and human characters: in 1947 Hollywood, as we meet Eddie Valiant (Bob Hoskins), a down-on-his-luck, hard-drinking private investigator who has been hired by Mr. Maroon, the head of Maroon Cartoons. It seems that their star, Roger Rabbit, has become quite distracted of late, a result,

ments feature an incident where a Toon, Baby Herman, bolting off the set in a huff, walks under the legs of a crew member, causing her to spin around. The meticulous interaction of these two styles is off and running, to recur repeatedly and with remarkable complexity throughout the film.

Other examples include Roger's popping out of a sink spouting water, poking his cartoon eyes through a peephole, knocking over a real bottle, pulling Eddie around a room and many more. One scene that stands out is a delightfully humorous moment when he removes his hand from the handcuffs that Eddie has been vigorously struggling to cut off. When asked why he could not have done so sooner, Roger responds that he could remove his hand "only when it's funny," perhaps offering a basic principle of cartoons.

This film also comments on illusion versus reality when it presents its most ingenuous and darling Toon star Baby Herman as a cantankerous, cigar-smoking malcontent behind the scenes.

Another amusing contrast created between Toontown and "real life" is the establishment of "patty-cake" as the ultimate act of Toon lasciviousness. To take such a standard symbol of childhood innocence and establish it as this salacious endeavor in the land of Toontown generates an amusing irony, perhaps another comment on the contrast between cartoon life — intended to reflect childhood perhaps — and live action — reflecting adult life.

"Who Framed Roger Rabbit" incorporates several charming scenes, one of which, the opening scene, presents a film within a film, as we witness Roger Rabbit at work, playing a baby-sitter whose charge escapes from his playpen and engages in some of the most life-threatening mayhem imaginable in the kitchen. For those with children or who have ever minded children, this scene will likely hit home.

An early scene "behind the scenes" in the Toontown studio features a host of famous cartoon characters, including several from the film "Fantasia." The later appearances of so many renown cartoon characters such as Betty Boop, Bugs Bunny and many Disney creations add to the film's pleasure.

The filmmakers have included a seemingly interminable showdown between good and evil, full of dread and brutality that is likely intended to entertain a younger audience. This scene contributes nothing to the plot and provides few new illustrations of the dazzling technique, instead demonstrating several devices that had been previously displayed.

Despite some flaws, "Who Framed Roger Rabbit" will for many generate discussion. Beyond being a technical tour-de-force, this film engenders considerable empathy

for its characters, both animated and human; perhaps even more for the Toons. The bond between Roger and Eddie actually feels quite real; we care about their friendship.

And although it seems to have made some odd decisions for a film clearly aimed in part at children, its creators deserve considerable note for undertaking what must have been a formidable project at its onset.

Having already demonstrated his plentiful capacities to create wonderful classical narrative films — such as "Romancing the Stone" and "Back to the Future" — Robert Zemeckis once again presents a well-told film. Aided by wonderful performances — Bob Hoskins as Eddie Valiant and the voice of Charles Fleischer as Roger Rabbit, "Who Framed Roger Rabbit" is an enjoyable and technically remarkable film.

Elizabeth Tape

Cinema

Maroon claims, of his wife Jessica's dalliances, but reality, even in Toontown, is not always as it seems — or as Maroon states it to be.

Valiant is hired to provide evidence of a tryst, a mission that will involve his return to that dreaded locale, Toontown, where he once suffered a tragic loss.

He locates Jessica Rabbit, a Toon with certain anatomical parts resembling those of Dolly Parton and the voice of Kathleen Turner (need I say more?) performing her night club act to a full house. Afterwards, he discovers her engaged in certain illicit Toon activities with Mr. Acme, a businessman who owns large portions of Toontown.

Eddie procures the needed evidence and presents it to Maroon and Roger, only to learn a short time later that Acme has been murdered; and Roger has become the chief suspect.

But for many adults, "Who Framed Roger Rabbit" isn't really about Roger Rabbit at all; indeed, it seems to ponder more the nature of cartoons and their meaning to children, and perhaps to adults, as well. As an example, in a bar scene where Eddie's significant other Dolores (Joanna Cassidy) works, a slew of dishes are broken. Had this scene been done entirely in cartoon style, the piles of shattered dishes might not have figured so prominently in the aftermath of the encounter. However, their visual conspicuousness suggests a comment that breaking dishes does indeed render them shattered, something cartoons may overlook.

"Who Framed Roger Rabbit" makes ample efforts to point out its technical brilliance, as it so inventively interweaves animation and live action. Even its opening mo-



— Touchstone Pictures

Eddie Valiant (Bob Hoskins, right) plays second banana to the cartoon couple, Roger and Jessica Rabbit. All are part of the new animation/live-action film, "Who Framed Roger Rabbit."

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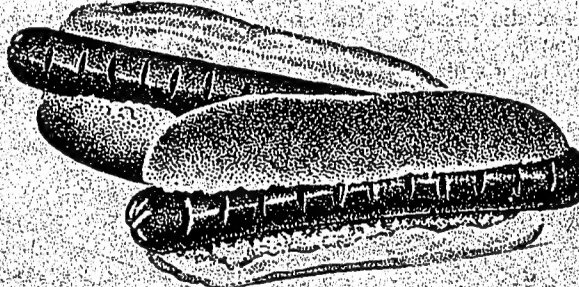
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Firehouse theatre scores again with 'Music Man'

Was I right? Didn't I recommend, sight unseen, the current Firehouse Dinner Theatre production of *The Music Man* because the last three shows done on that stage (*Nunsense*, *The Nerd*, *I'm Not Rappaport*) have been terrific? And did you listen to me?

To tell you the truth, I was skeptical about this one. How were they going to be able to mount such a huge show in such a small theatre space? It requires six scene changes — from railway coach to the center of town to a street scene to a private residence to a gymnasium to a public library exterior — in the first act alone.

They did it. The solution was simple and well done. Aisles and runways were used for the final few words of dialogue in a scene and thereby took the focus away from the stage. And that's the sort of thing that sets the Fire-

townsman turned barbershop quartet member. He's joined by Phil Gold, a graduate of the American Center for Music Theatre Training in Los Angeles; John E. Bruning, director for Great Lakes Dinner Playhouse in Mount Clemens, Mich.; and Terry James, who comes to Omaha with 20 years of experience in more than 75 musicals throughout the United States.

And they're all right here in Omaha, folks. UNO alumnae Sharon Jones and Pegeen Reilly also grace the Firehouse stage in this production. Jones, who is headed to Northwestern for graduate study, played a townswoman role. Reilly donned a wig and a thick brogue

to play the part of Mrs. Paroo. It's the best I've seen of her work, and she is very good in this role.

It is becoming redundant to say there is an excellent show at the Firehouse Dinner Theatre. The talent available to the Firehouse stage — Omaha's only professional Equity theatre — and the fine production values are what make their shows worth your entertainment budget for the month.

Judith Bieker

State of the Arts

house apart from most of the theatres in this town.

Co-starring in the great Meredith Wilson classic are New York-based actress Patricia Kies and Firehouse owner and producer Dick Mueller. Kies' husband, Jerry Grayson, stepped out of his actor's duds from *I'm Not Rappaport* to direct.

The good news is that Mueller really can act. I'd had lingering doubts about the theatre owner playing a lead role on his own stage (even though Mueller has acting credits in previous Firehouse productions), but those were quickly dispelled. Mueller does very well on stage. He has a charming, Rhett Butler countenance; a dashing gentleman even when he's plotting to steal the heart of Marian Paroo, local librarian and music teacher.

Patricia Kies, also a Firehouse alumna, played Marian. My only quibble with her otherwise flawless performance was that at times her choice of musical phrasing wasn't as delicate as the words she sang. It's probably the hazard of having done so many shows in much larger houses. She does, however, project the tender sincerity of her ballads with a voice as big and as beautiful as the Iowa sky.

All of the singing in this show, like the acting, is exceptionally good. Geoff Stephenson, who stole my heart with a tenor's high C in the Omaha Community Playhouse production of *Tenderloin*, has a background role as a



—Stuart Allen Scott

From the Firehouse Dinner Theatre's rendition of *The Music Man* is the barbershop quartet featuring (from left) Phil Gold, Geoff Stephenson, John Bruning and Terry James.

Luigi from page 5

"Freedom Jazz Dance," pianist Doug Ramsey played a cautious, moody break over the single-note drone of Steve Gomez's bass line.

Propelled by the urgent drumming of Charles Gamble, the group suddenly skittered into a flurry of notes, sounding like a cat skidding out onto a wet-tiled floor. Waites entered the fray, calming the arrangement with a light, joyous solo, which included a fragment of the previous cartoon theme.

Mindful of the time of year, it was appropriate that Luigi, Inc. saved its brightest fireworks for the end of the show by providing a soaring reading of the Jimi Hendrix classic, "Little Wing." Todd stated the melody and turned in a crying solo over the song's majestic changes.

Many in the audience began to leave as Waites wished them all goodnight during the final number. Many stayed behind, even after the song ended, as if hoping for one more.

However, the show had already exceeded its scheduled two-hour running time, so the band didn't perform any encores. None were necessary, given the high-caliber performance offered by the band, which plays every Sunday night at Mr. Toad, 1002 Howard St.

Jazz on the Green will continue through Aug. 4, from 7-9 p.m. The remaining dates and artists are: July 7 — *Bout Time*, July 14 — *Mainstream Jazz Quintet*, July 21 — *Resurrected Swing*, July 28 — *Fusion Force*, and Aug. 4 — *Mike Freeman and Spellbound*. The concerts are free and open to the public.

—JEFFREY S. YORK

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